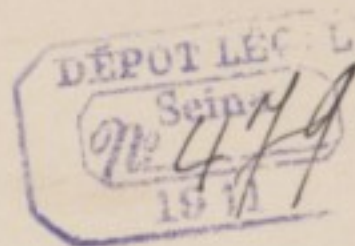


# Pièces Brèves

POUR LE PIANO

1<sup>re</sup> SÉRIE, N<sup>os</sup> 1 à 6



C.1911

Lucien CHEVAILLIER

Op. 39

Prix net: 4 francs

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# PIÈCES BRÈVES

POUR LE PIANO

1<sup>ère</sup> Série N<sup>os</sup> 1 à 6

LUCIEN CHEVAILLIER

OP. 39

## RÉVERIE

N<sup>o</sup> 1

Andante Le chant bien en dehors  $\text{♩} = 60$

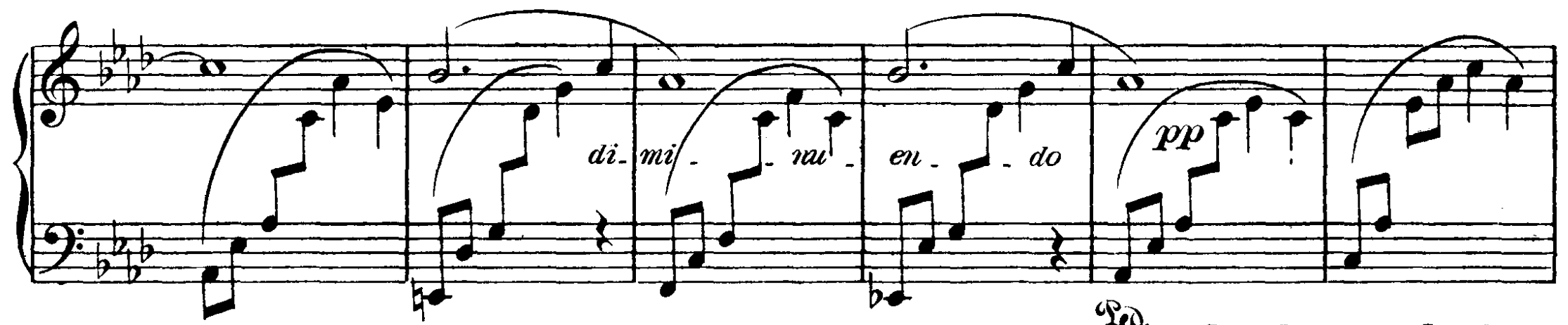
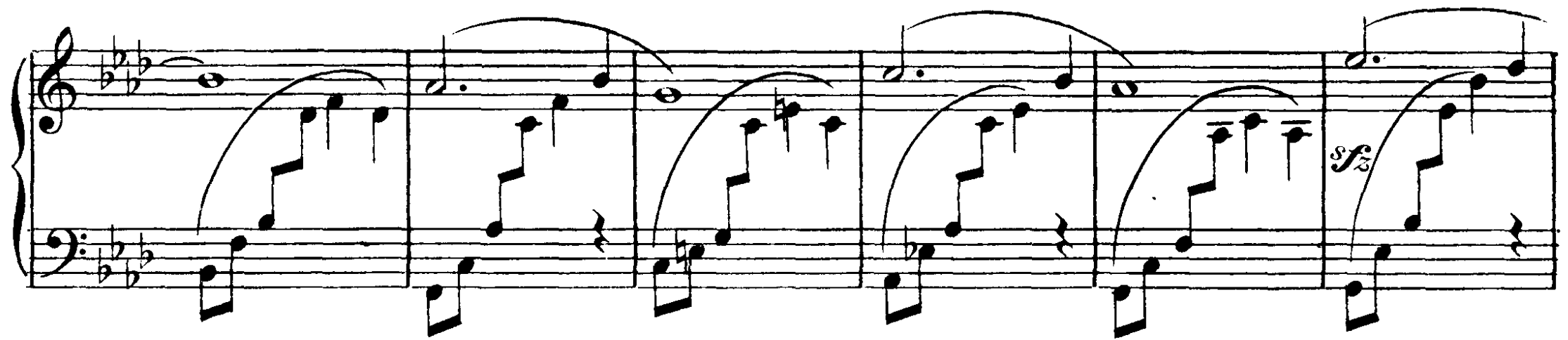
PIANO

*p*

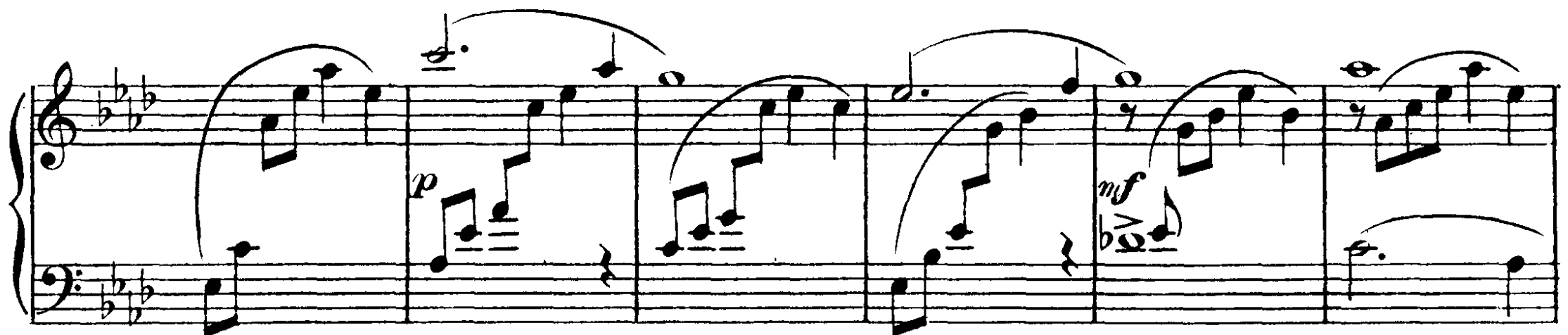
*And.*

\*

*segue*



*And.*



\*

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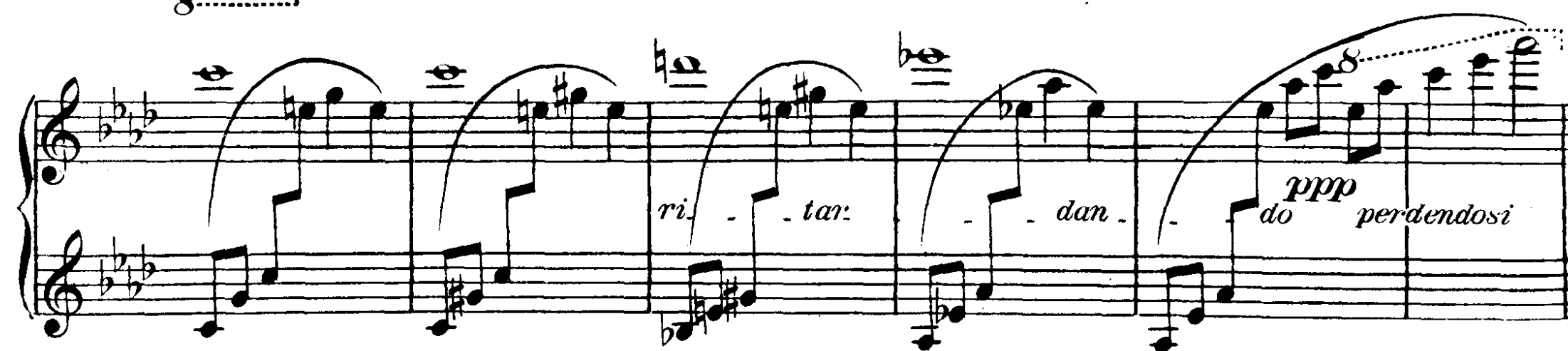
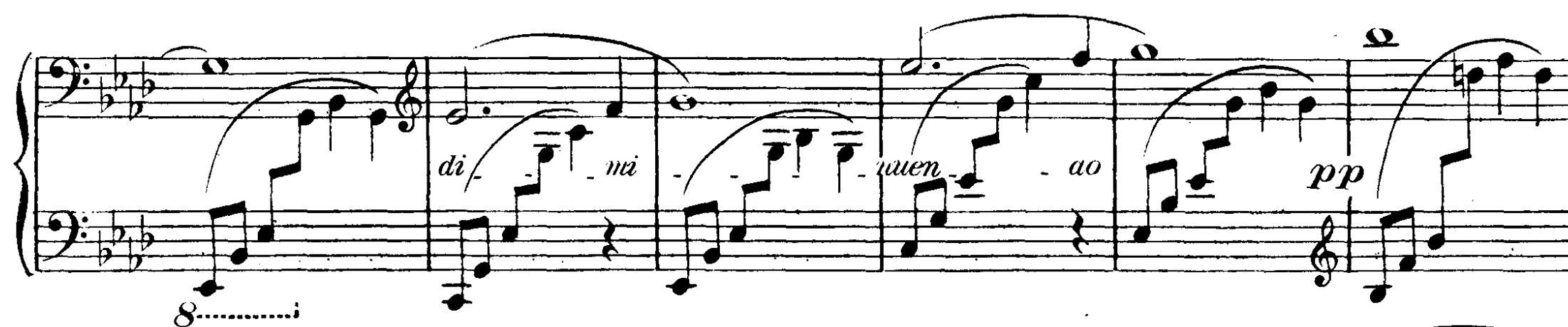
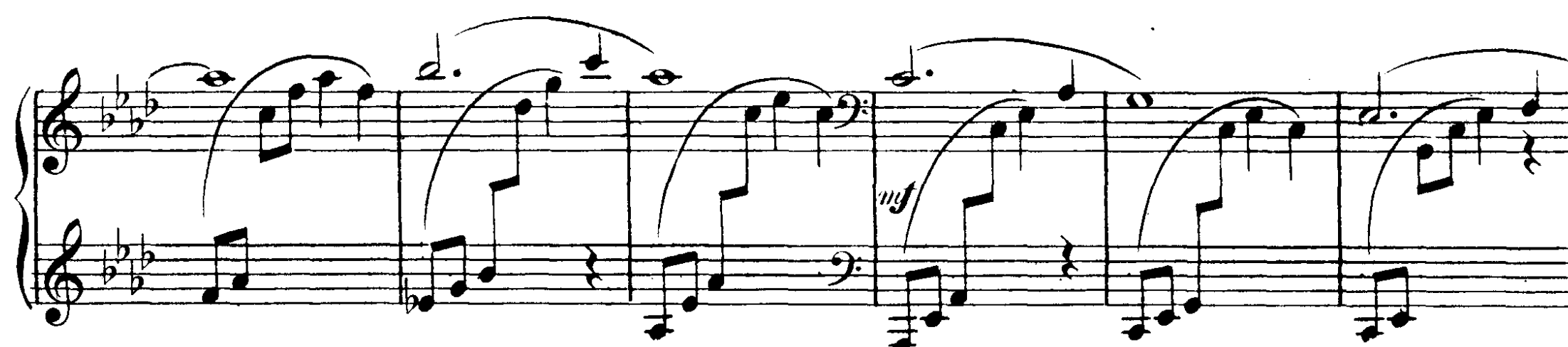
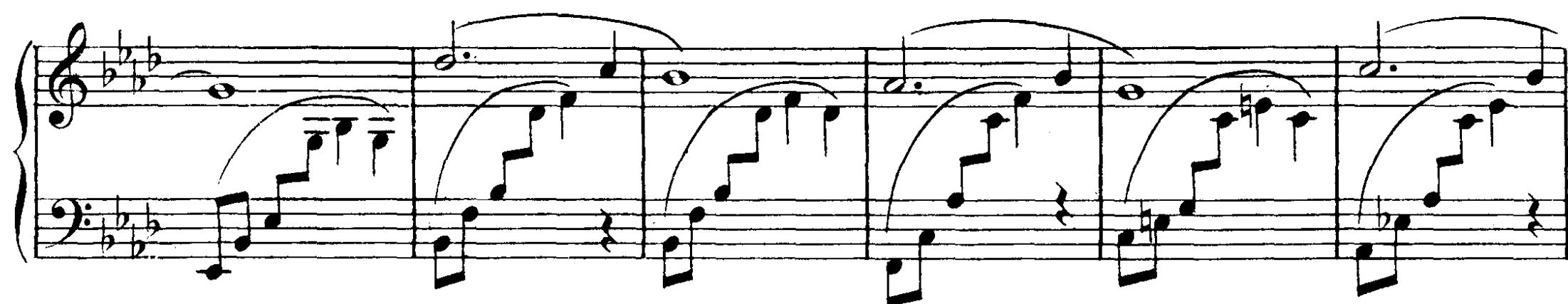
First system of musical notation. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with sustained notes. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). Pedal points are indicated by *Ped.* and *\* Ped.* below the staff.

Second system of musical notation. The treble staff continues the melodic development. The bass staff features a more active accompaniment with eighth-note patterns. Pedal points are marked with *\* Ped.* below the staff.

Third system of musical notation. The treble staff includes a crescendo marking *cres.* and a forte marking *f*. The lyrics *cen - do* and *di - mi* are written below the staff. The word *segue* appears at the beginning of the system. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff includes the lyrics *- nu - en - do* and a tempo marking *poco rall. a Tempo*. The dynamic marking *pp* (pianissimo) is present. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff includes the lyrics *ri - te - nu - to* and a dynamic marking *p* (piano). The tempo marking *a Tempo* is also present. The bass staff continues the accompaniment.



## MENUET

N° 2

PIANO

Moderato  $\text{♩} = 66$

*mf*

*p*

*chant en dehors*

*p*

*basse en dehors*

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of five systems of staves. The first system begins with a mezzo-forte (mf) dynamic. The second system introduces a piano (p) dynamic. The third system features a 'chant en dehors' (melody outside) section. The fourth system features a 'basse en dehors' (bass outside) section. The fifth system concludes the piece.



First system of a musical score. The treble clef staff contains a melodic line with a slur over the first four measures and a fermata in the fifth. The lyrics "chant en dehors" are written above the first measure. The bass clef staff provides a harmonic accompaniment. The dynamic marking *mf* is placed in the first measure of the bass staff.

*chant en dehors*

*mf*

Second system of the musical score. The treble clef staff continues the melody with a slur over the first four measures and a fermata in the fifth. The lyrics "basse en dehors." are written above the first measure. The bass clef staff continues the accompaniment. The lyrics "de - cres - cen - do" are written below the treble staff in the fifth measure.

*basse en dehors.*

de - cres - cen - do

Third system of the musical score. The treble clef staff features a long slur spanning the first four measures, followed by a fermata in the fifth. The bass clef staff continues the accompaniment. The dynamic marking *p* is placed in the first measure of the bass staff.

*p*

*p*

Fourth system of the musical score. The treble clef staff continues the melody with a slur over the first four measures and a fermata in the fifth. The bass clef staff continues the accompaniment.

Fifth system of the musical score. The treble clef staff continues the melody with a slur over the first four measures and a fermata in the fifth. The bass clef staff continues the accompaniment. The dynamic marking *poco rit.* is placed in the fifth measure of the bass staff.

*poco rit.*

*poco più mosso.*

*p* *f* de - cres - cen -

- do. *p* *f*

de - cres - cen - do *pp*

*p* *pp*

*f* *p* 1<sup>a</sup>

2<sup>a</sup>

*poco riten.*

*a Tempo I<sup>o</sup>*

*p*



*pp*

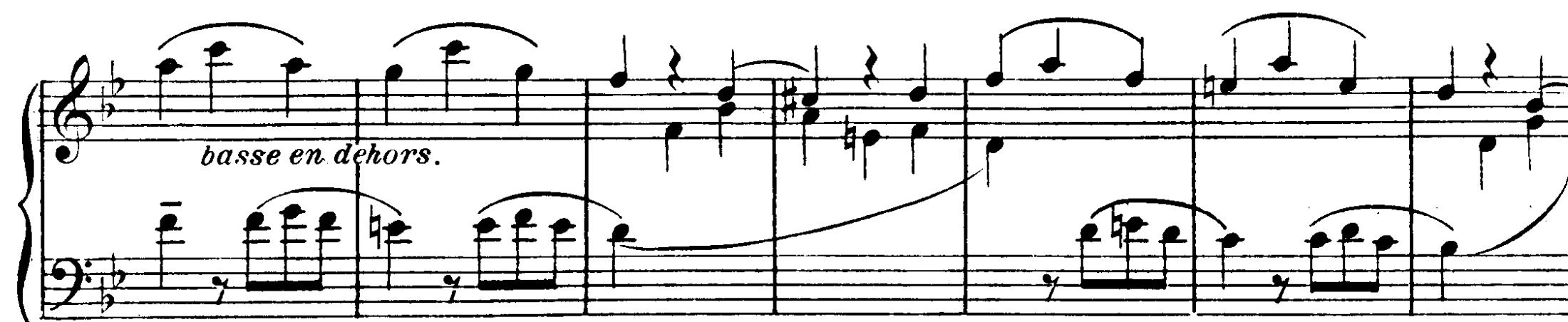


*chant en dehors.*

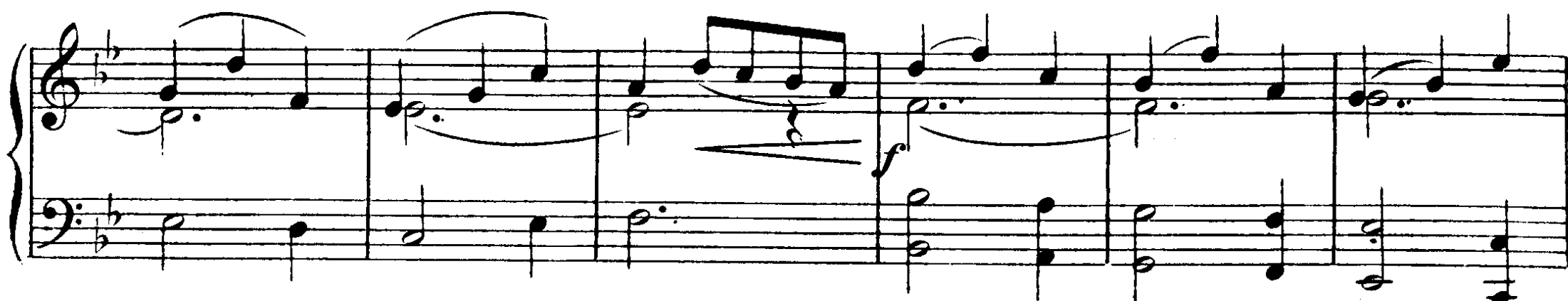
*p*



*basse en dehors.*





*chant en dehors.*

## PETITE MARCHE

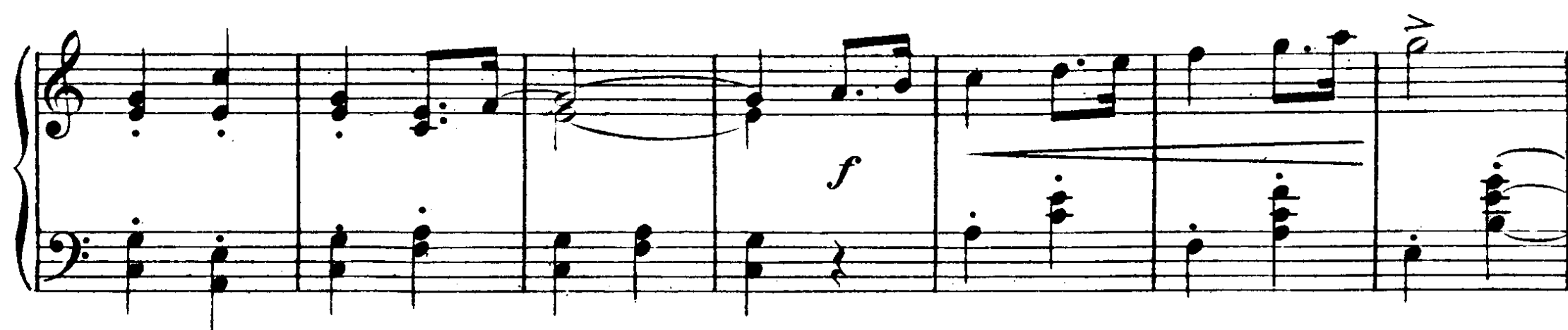
N° 3

Allegro molto e deciso  $\text{♩} = 92$

PIANO

*fff compter à un temps*

*And.*



*fff* <sup>8</sup> *éclatant*

*p*

*p* *sempre*

*ff* *sempre*

de - cres - cen - do



*de - cres - cen - do*

*ff* *pp*

*ppp*

*ppp*

*p poco espress.*

*p poco espress.*

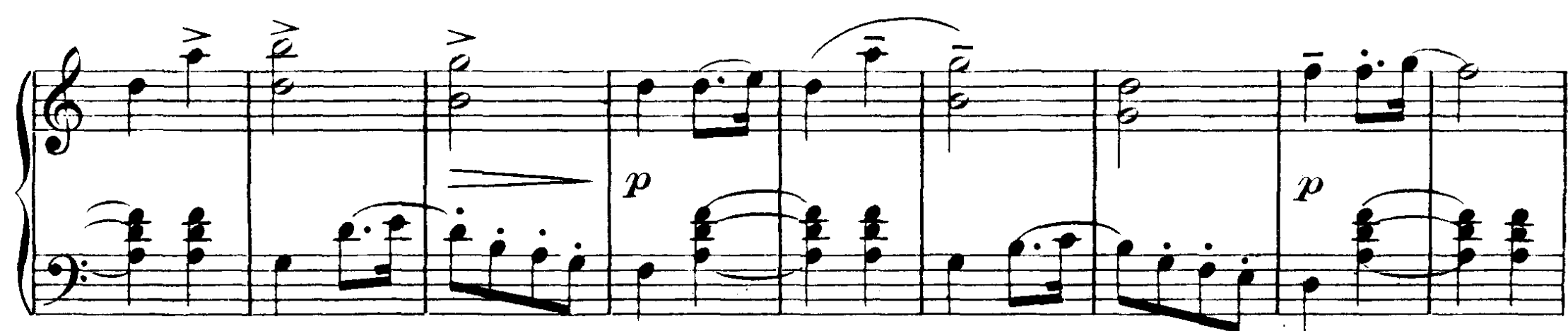
*cres - cen - do* *mf*

*cres - cen - do* *mf*

*cres - cen - do* *ff* *poco allarg.* *a Tempo*

*cres - cen - do* *ff* *poco allarg.* *a Tempo*





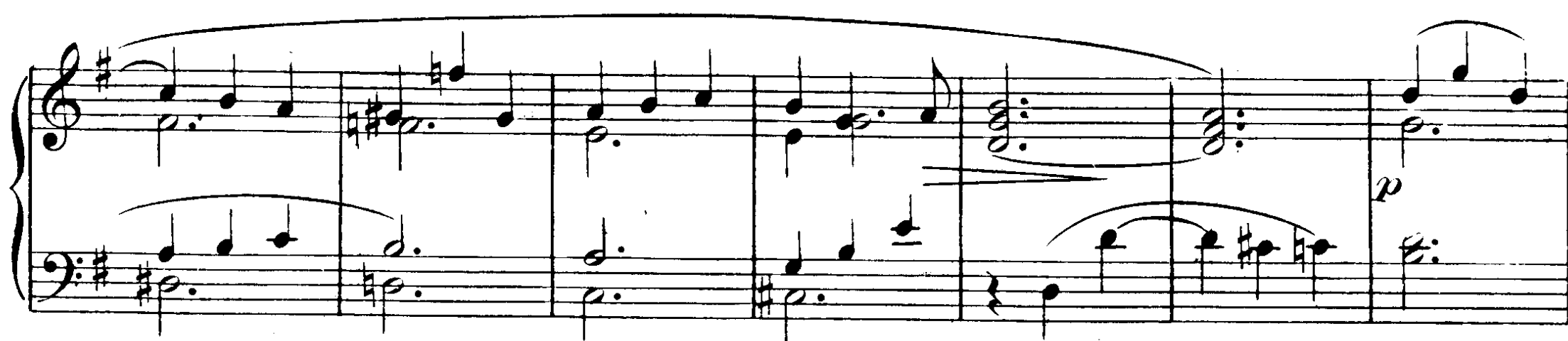
## INTERMEZZO

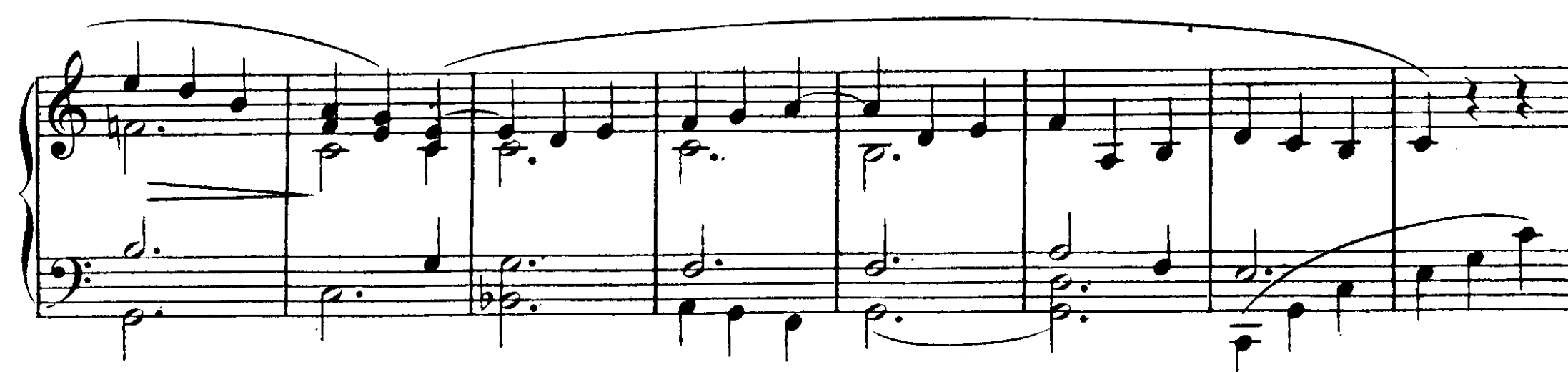
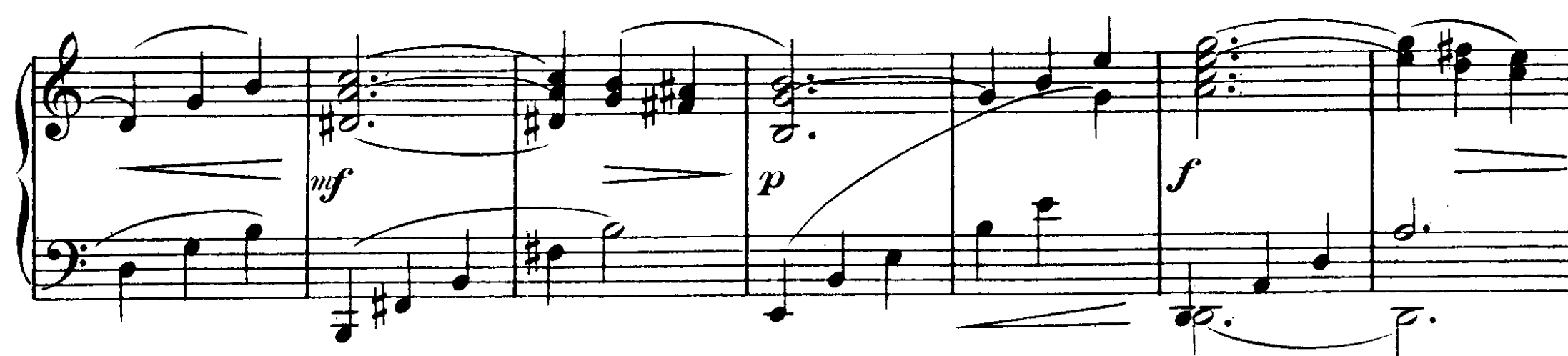
N° 4

Andantino con moto  $\text{♩} = 42$ 

PIANO

The musical score for Intermezzo N° 4, Piano, is written in 3/4 time. It consists of five systems of music. The first system is marked 'Andantino con moto' with a tempo of quarter note = 42. The second system is marked 'p' (piano). The third system is marked 'mf' (mezzo-forte). The fourth system is marked 'poco rall.' (poco rallentando) and 'a Tempo'. The fifth system is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.





CHANSON VILLAGEOISE

Op 5

PIANO

**Allegro** ♩ = 132

*f deciso*

*poco rit*

*mf*

**a Tempo**

*mf*

*cres . . cen . . do*

*riten*

*p*

*cres . . cen . . do*

*riten . . . .*

**Presto** ♩ = 132

*p*

*cres . . cen . . do*

Moderato Tempo I<sup>o</sup>)

Più lento e tristamente

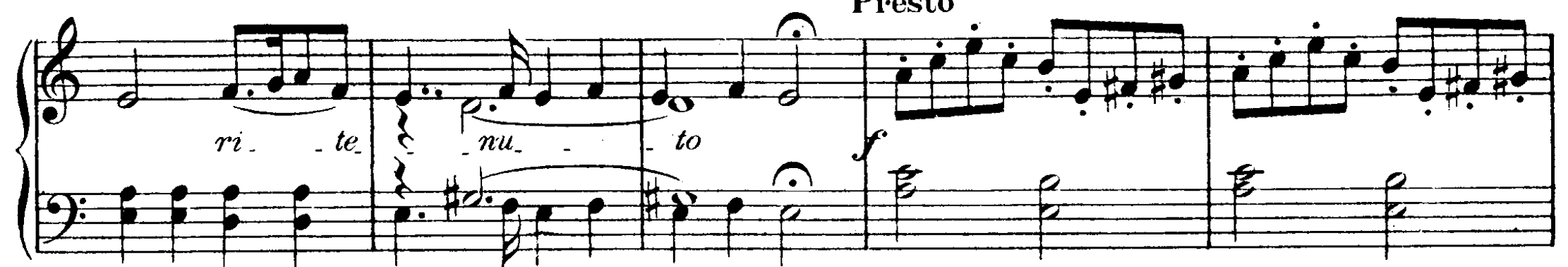


a Tempo



Presto

rallentando



Andante

espressivo





**Tempo I<sup>o</sup> poco più mosso**  
*risoluto*

*f* *f staccato*

(5)

*legato*

*pp*

*accelerando molto e decrescendo*

**Presto**

*p* *cres.* *cen.* *do*

**Moderato (Tempo I<sup>o</sup>)** *molto allarg.*

*f* *rit.* *ff*

## RONDO

No 6

PIANO

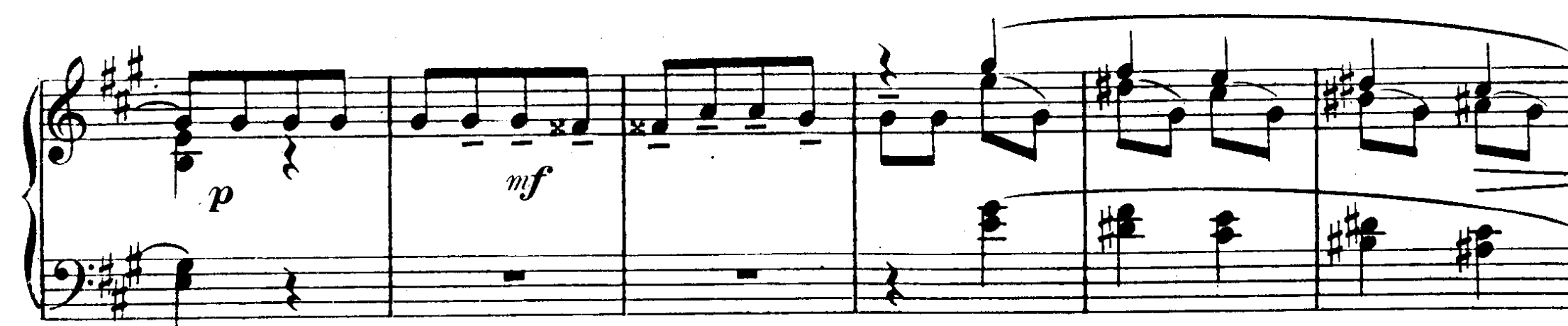
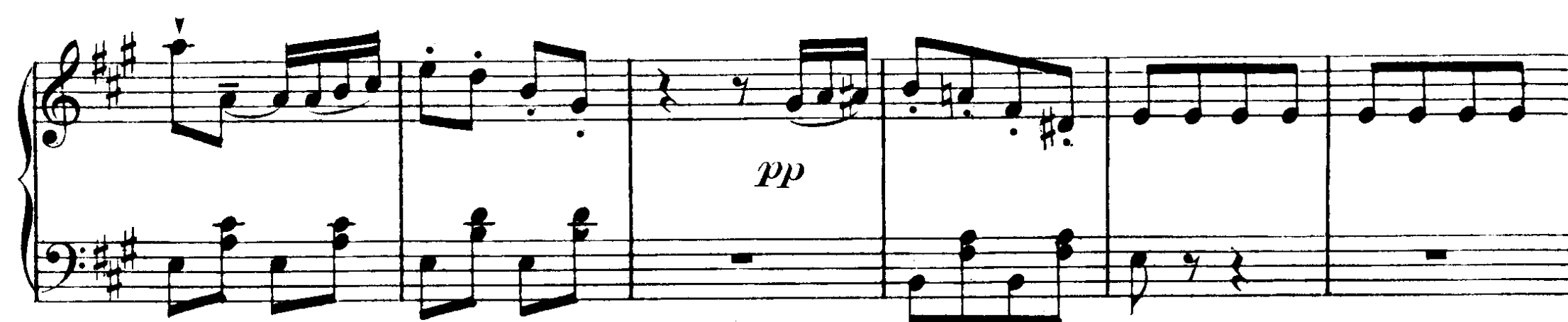
Vivace ♩ = 160

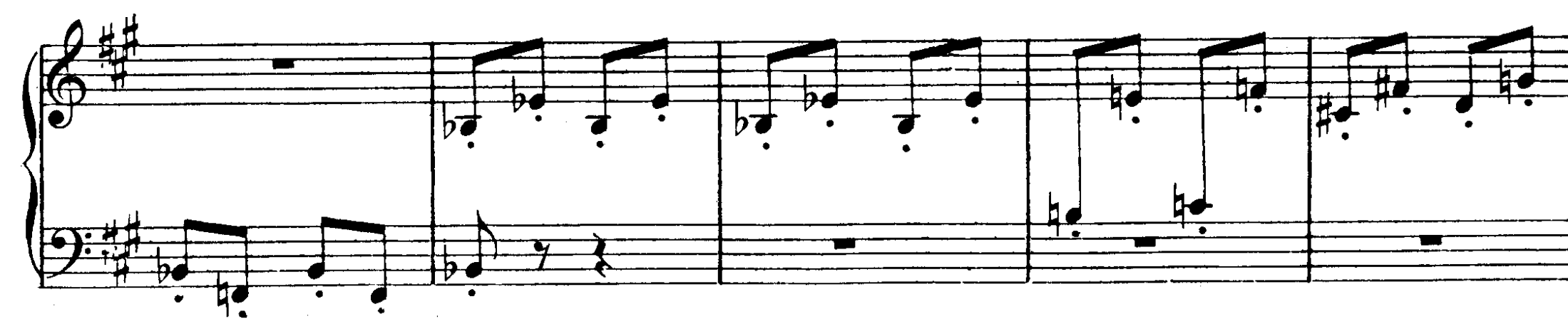
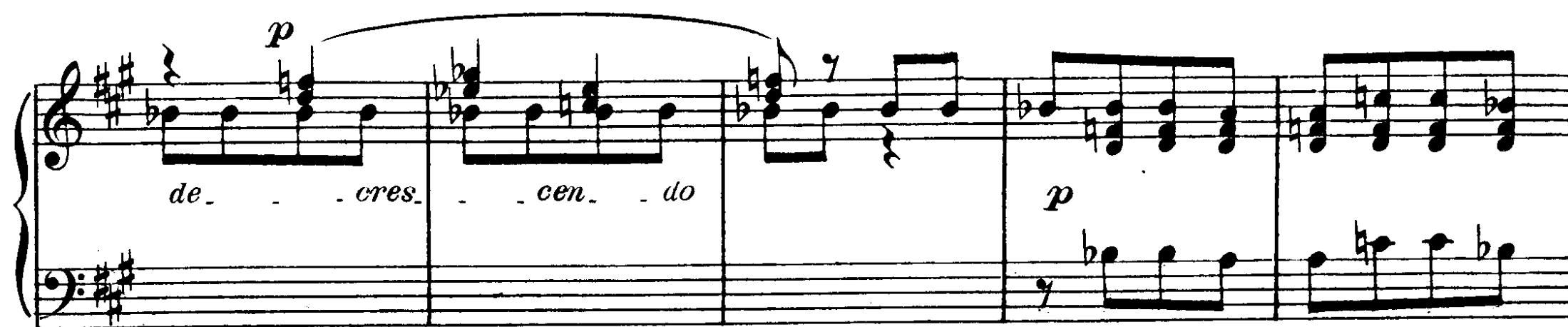
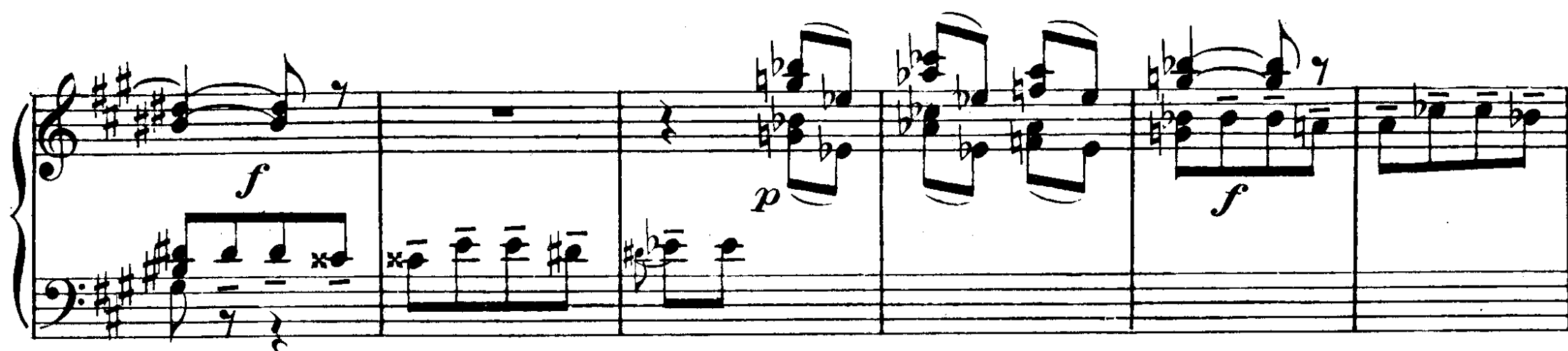
*p leggiero*

1 *p semplice*

*cres - cen - do f decrescendo rall.*

a Tempo





The musical score consists of six systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic development with some triplet-like figures. The third system features a prominent chordal texture in the treble staff, marked with a 'p' (piano) dynamic. The fourth system returns to a more active melodic line in the treble. The fifth system shows a continuation of the melodic and harmonic themes. The sixth system concludes the piece with a final chord in the bass staff and a double bar line.